

M. B. Sand

TX 65

BBC-1

CAMERA SCRIPT
2314/3358

"DR. WHO"

SERIAL 'P'
(The Crusade)

Ep.3. 'The Wheel of Fortune' (25 mins)

Written by
DAVID WHITAKER

DIRECTOR	DOUGLAS CAMFIELD
PRODUCER	VEPITY LAMBERT
DESIGNER	BARRY NEWBERY
STORY EDITOR	DENNIS SPOONER
PRODUCTION ASSISTANT	VIKTORS RITELIS
ASSISTANT FLOOR MANAGER	MICHAEL BRIANT
ASSISTANT	SHIRLEY COWARD
COSTUME SUPERVISOR	DAPHNE DARE
MAKE-UP SUPERVISOR	SONIA MARKHAM
FLOOR ASSISTANT	TREVOR BECKETT
T.M.1	RALPH WALTON
T.M.2	MARK LEWIS
SOUND SUPERVISOR	BRIAN HILES
VISION MIXER	JOHN LOPES
GRAMS/TAPE OPERATOR	NICK WARE
CREW	14

CAMERA REHEARSAL: RIVERSIDE 1

FRIDAY, 19th MARCH 1965

Set & light	8.30 a.m. - 10.30 a.m.
Camera rehearsal (with T.K.25)	10.30 a.m. - 1.00 p.m.
LUNCH	1.00 p.m. - 2.00 p.m.
Camera rehearsal (with T.K.25)	2.00 p.m. - 7.00 p.m.
(TEA: 3.45 p.m.)	
DINNER	7.00 p.m. - 8.00 p.m.
Sound & vision lineup	8.00 p.m. - 8.30 p.m.

c.c. TELERECORDING (Discontinuous) VT/4T/26485

FRIDAY, 19th MARCH 8.30 p.m. - 9.45 p.m.

TRANSMISSION ON BBC-1. Saturday, 10th April. 5.40 - 6.05 p.m.

Music composed & conducted by
DUDLEY SIMPSON

CAST

Dr. Who	WILLIAM HARTNELL
Ian Chesterton	WILLIAM RUSSELL (<u>FILM ONLY</u>)
Barbara Wright	JACQUELINE HILL
Vicki	MAUREEN O'BRIEN
Richard the Lionheart	JULIAN GLOVER
Saladin	BERNARD KAY
Saphadin	ROGER AVON
Joanna	JEAN MARSH
El Akir	WALTER RANDALL
Ben Daheer	REG PRITCHARD
Haroun	GEORGE LITTLE
Earl of Leicester	JOHN BAY
Chamberlain	ROBERT LANKESHEER
Safiya	PETRA MARKHAM
1st Guard	ANTHONY COLBY
Saracen Warrior 'A'	CHRIS KONYILS
Saracen Warrior 'B'	RAYMOND NOVAK
Turkish Bandit	DAVID BREWSTER (<u>FILM ONLY</u>)

Extras:

Saracen Warriors	SONNY COLDINES
	PETER JOHNSON
Man-At-Arms	JOHN GALAHAR
Ladies-in-waiting	CAROLE BRETT
	MAUREEN LANE
Knights	MICHAEL HART
	WINSTON MARSH

RUNNING ORDER

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
1.	T/Cine Seq.1 (27") Standard opening sequence					
2.	1 EXT. ARCHWAY 2 slides s/imposed	BARBARA HAROUN SARACENS 'A' & 'B'	1 - 3	1A; 4A	A1	NIGHT
4.	2. INT. ROBINING ROOM RICHARD'S PALACE	DR. WHO BEN DAHEER VICKI	4 - 9	3A; 2A	B1	NIGHT
4.	3. INT. CORRIDOR OUTSIDE ROBINING ROOM	BEN DAHEER JOANNA	10	4X shooting over cables of 2 & 3	C1	NIGHT
8.	4. INT. ROBINING ROOM	JOANNA DR. WHO VICKI CHAMBERLAIN	11 - 21	3A; 2A	B1	NIGHT
14.	5. INT. ROOM IN HAROUN'S HOUSE	HAROUN BARBARA SAFIYA	22 - 35	1B; 4B,C.	A2; C2	NIGHT
		RECORDING BREAK (A)				
22.	6. EXT. ARCHWAY	HAROUN 1st GUARD EL AKIR	36 - 40	1A; 4D	A3	NIGHT
24.	7. INT. ROOM IN RICHARD'S PALACE	RICHARD DR. WHO LEICESTER	41 - 49	3B; 2C	C3	NIGHT
27.	8. INT. CHAMBER IN SALADIN'S PALACE	SALADIN SAPHADIN	50 - 54	4E; 1C	B2	NIGHT
		RECORDING BREAK (B)				
30.	9. INT. ROOM IN HAROUN'S HOUSE.	SAFIYA BARBARA 1st GUARD	55 - 59	3C; 2D,E.	C2; A2; B2X	NIGHT
33.	10. INT. HIDING PLACE	SAFIYA BARBARA	60	3C	B2X	NIGHT
33.	11. INT. ROOM IN HAROUN'S HOUSE	1st GUARD SARACEN 'B'	61 - 66	1D; 2E; 4C.	C2; A2; B2X swung f/wd.	NIGHT
35.	12. INT. HIDING PLACE	BARBARA SAFIYA	67	3C	B2X	NIGHT
35.	13. INT. ROOM IN HAROUN'S HOUSE	1st GUARD SARACEN 'B'	68 - 69	2E; 4C	C2; A2	NIGHT

RUNNING ORDER continued

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
36.	14. INT. HIDING PLACE	BARBARA SAFIYA	70	3C	B2X	NIGHT
37.	15. INT. ROOM IN HAROUN'S HOUSE	1st GUARD SARACEN 'B' BARBARA	71 - 74	2E; 4C	C2; A2	NIGHT
38.	16. INT. HIDING PLACE	SAFIYA	75	3C	B2X	NIGHT
38.	<u>T/Cine Seq. 2 (1'09")</u> Ian, asleep by palm tree, gets attacked & knocked out by Bandit.					Day
RECORDING BREAK (C)						
39.	17. INT. ROOM IN RICHARD'S PALACE	DR. WHO VICKI LEICESTER JOANNA RICHARD	76 - 82	3D; 2F,G	C4: B3	DAY
43.	17A. INT. CORRIDOR	JOANNA/ RICHARD	83	1E		DAY
43.	17B. INT. ROBINING ROOM	JOANNA RICHARD EXTRAS	84 - 87	4F; 1E swung L	A4	DAY
43.	17C. INT. ROOM IN RICHARD'S PALACE	DR. WHO VICKI LEICESTER JOANNA RICHARD EXTRAS	88 - 95	3D; 2G	C4; B3	DAY
44.	18. INT. CORRIDOR IN EL AKIR'S PALACE	BARBARA EL AKIR 1st GUARD SARACEN 'B'	96 - 99	4G,H; 1F.	A5	DAY
THERE IS A RECORDING PAUSE BETWEEN SHOTS 96 & 97						
45.	End slides. Roller caption		100	3E		

"DOCTOR WHO"

Serial P

The Crusades

EPISODE 3: "The Wheel of Fortune"

by

David Whitaker

ZOOM LENS ON CAMERA 2

RUN T.K.25

F.I. TELECINE: (27")

S.O.F

SUPOLE CAM Opening
Titles:

FADE OUT

FADE UP

RUN
MUSIC

1. 1 A (35)

(BOOM A1)

MLS Barbara's
feet enter.
PULL BACK &
TILT UP to see
BARBARA in f/g R.

1. EXT. ARCHWAY. NIGHT.

SUPER "The Wheel of
SLIDE Fortune".

FADE SLIDE

SARACENS enter b/g L.

SUPER Written by
SLIDE DAVID WHITAKER

FADE SLIDE

Pan R. to see
HAROUN urging
silence.

Crab R. & Pull back
as BARBARA/HAROUN
hide behind wall.

Let HAROUN & 2nd
GUARD out R, leaving
BARBARA & 1st GUARD
in 2-shot.

Let HAROUN in R.
for 3-shot.

Crab BARBARA/HAROUN
R. past pillars.

(SUDDENLY A HAND
COVERS BARBARA'S
MOUTH AND HAROUN
ED-DIIN WHO HAS
COME FROM THE
SHADOWS - INDICATES
SILENCE.

BARBARA NODS AND
HE RELEASES HIS
HAND.

HE PUSHES HER
BEHIND HIM, AS
THE TWO GUARDS
APPROACH.

HAROUN PRESSED
TO THE WALL.
WAITS.

THE GUARDS MOVE
PAST THE ARCH-
WAY.

HAROUN CREEPS
OUT AFTER THEM,
PUTS AN ARM
ACROSS THE
THROAT OF THE
LAST AND KNOCKS
HIM OUT.

LOSE
MUSIC

SJC

- 3 -

(On 1 - shot 1)

HE LEADS HER PAST
PILLARS)

Push in on them
for M.2-shot.

HAROUN: (RETURNING TO BARBARA)
Two heads without the brains
of one.

(HE GLINS AT
BARBARA.

HAROUN IS A
POWERFUL VIRILE
LOOKING MAN IN
HIS MIDDLE
FORTIES, HIS
CLOTHES ARE
POOR)

BARBARA: Thank you for helping
me,

(SHE HOLDS OUT
HER BOUND WRISTS.

HAROUN CUTS THE
ROPE)

2. 4 A (9) Who are you? /
CS HAROUN HAROUN: I am Haroun Ed-diin.
BARBARA: I am Barbara
HAROUN: We have a common enemy
in El Akir. It makes for un-
common friendship. Come with me./
3. 1 A (35)
2-shot A/B.

BARBARA: Where?

HAROUN: To a place of safety.
Come.

(BARBARA SMILES AT
HIM, TRUSTING HIM
OF COURSE FOR
WHAT HE HAS AL-
READY DONE - BUT
LIKING HIM TOO.

THEY MOVE OFF):

(3 next;

- 3 -

RUN
MUSIC
TAPE



4. 3 A (35) (BOOM B1)
MCS Doctor's
cloak.
Pull back to
3-shot
BEN/DOCTOR/
VICKI
2. INT. ROBINING ROOM IN RICHARD'S
PALACE. NIGHT
- MUSIC
OUT.
- VICKI: Oh, you look (BOOM A TO
marvellous ... A2 - HAROUN'S
HOUSE)
- (1 TO POS.B - HAROUN'S
HOUSE)
(4 TO POS.4X -
CORRIDOR)
- BEN: Marvellous indeed! My lord,
the birds will envy you, the
multi-coloured fish in the deeps
are put to shame, the rainbow ...
- DOCTOR: All right, all right,
don't get carried away so much,
my dear fellow. It's a fine
cloak and you've made a good job
of it ...
- BEN: My lord is most gracious.
- DOCTOR: Now, the next question
is, what can you do for the boy?
I want him in something of finer
quality.
5. 2 A (16)
M.2-shot BEN/VICKI
- BEN: Like yours, my lord? Well,
I can provide all the quality you
need. Jewelled tunics with furred
collars, ruby-studded belts, quilted
sleeves, laced Lama boots ...
6. 3 A (16)
MS DOCTOR
- DOCTOR: Yes, quite so ... Well, go
away my friend, think about it and
return tomorrow.
7. 2 A (35)
3-shot, Pan BEN R.
to door.
- BEN: I will, my lord. And when the
sun rises, I shall be here to
transform the boy into a veritable
strutting peacock.
8. 3 A (16) (HE TURNS AT DOOR) /
MS BEN
- And perhaps my lord will recommend
the name of Ben Daheer to the King?
9. 2 A (16) (HE BOWS AND GOES) /
- VICKI: Who's your friend? /
10. 4 X (16) (BOOM C1 or mutp)
LS BEN crosses R.
JOANNA comes 3. INT. CORRIDOR OUTSIDE ROBINING ROOM
down stairs.
Pan her L. to door. (On to Page 8)
(3 next)

(On 4 - shot 10)

JOANNA PASSES BY
THEM AND ENTERS
THE ROBIN ROOM)

11. 3 A (35) (ON ENTRANCE) (BOOM B1)
 MLS JOANNA 4. INT. THE ROBIN ROOM.
 at door. (BOOM C to
 As she moves f/wd C2 - HAROUN'S
 pull back to see (JOANNA STANDS IN HOUSE)
 DOCTOR/VICKI THE ARCHWAY LISTEN-
 framing shot. ING AS THE DOCTOR
 AND VICKI TALK)
 (4 TO POS.B - HAROUN'S
HOUSE)

VICKI: But why do I have to
pretend to be a boy anyway.
Couldn't I be a girl again.
Please?

DOCTOR WHO: I'm sorry, my dear,
but you see how we're placed
here. (cont ...)

(2 next)

(On 3 - shot 11)

(VICKI SUDDENLY
SEES JOANNA AND
TOUCHES THE
DOCTOR'S ARM)

DOCTOR WHO: (cont) What's
that, my dear?

(HE TURNS
CASUALLY AND
THEN STIFFENS
AS HE SEES JOANNA.

Push in as they
move U/S to
JOANNA for 3-shot.

HE AND VICKI
BOW)

JOANNA: Why have you deceived
us?

DOCTOR WHO: Your highness, this
girl is my ward. Finding our-
selves in such hostile country,
I decided to disguise her.

JOANNA: But we are not hostile?
The open country, yes; with-
in the reach of the merciless
Saracen, yes. But here?
In Jaffa? /

12. 2 A (16)
MCS VICKI

VICKI: Please don't be angry.
He only did what he thought
was best for me. /

13. 3 A (35)
3-shot. A/B

JOANNA: (SMILING AT HER) A
pretty advocate. Well, I
won't be a partner to this
deception. But while you
are here, you shall be in
my company and be given my
protection.

DOCTOR WHO: I'm very grateful.

Let VICKI go R.

JOANNA: (TO VICKI) The
Chamberlain was in the
corridor. Bring him to me.
(cont ...)

SJC

- 10 -

(On 3 - shot 13)

(VICKI GOES OUT)

14. 2 A (24) (ON TURN) /

Deep 2-shot JOANNA

f/g R & DOCTOR

b/g L.

JOANNA: (cont) You say you
are grateful. I cannot
command what I ask of you
now. Nor will I. But I am
in some quandary.

DOCTOR WHO: Tell me how
I can help you.

(3 next)

(On to Page 11)

- 10 -

- JOANNA: I am my brother's favourite yet now I find I am excluded from his confidence. I sense he's made a plan of which I am a part.
15. 3 A (24) (TURN)
C.2-shot fav.
JOANNA
- DOCTOR: May I ask you why, of all the people here, you come to me?
16. 2 A (16)
MCS DOCTOR
- JOANNA: There's something new in you, yet something older than the sky itself. I sense that I can trust you.
17. 3 A (24)
C.2-shot. Pull
back to let in
VICKI & CHAMBERLAIN
for 4-shot.
- DOCTOR: If there is a plan, I'll find out what it is and keep close in touch.
- (THE CHAMBERLAIN ENTERS,
AND VICKI CLOSE BEHIND)
- JOANNA: Then I am satisfied.
Ah, good Chamberlain ...
- CHAMBERLAIN: Your highness ...?
- JOANNA: Bid your servants go about the town and find materials. Also find nimble hands who will dress this child. Good weaving, well spun cloth. The dresses will be silk and satins and brocaded stuff.
18. 2 A (16)
MCS CHAMBERLAIN.
Pan L. to deadpan
VICKI and deadpan
DOCTOR.
- CHAMBERLAIN: Silk ... satins? Dresses!? Dresses? For the boy?
- (HE EXPLODES WITH LAUGHTER.
HE LOOKS AT DOCTOR WHO, THEN
AT JOANNA WHO ARE NOT
LAUGHING. HE SWALLOWS
HIS MIRTH)
19. 3 A (35)
4-shot. Let JOANNA
go U/S. Push in
on 3-shot VICKI/
DOCTOR/CHAMBERLAIN.
- I thought ... it was some amusement,
your highness.
- JOANNA: Did you Chamberlain?
- (JOANNA GOES OUT)
- CHAMBERLAIN: I don't understand ...
- VICKI: It's perfectly simple.
I'm a girl.
- CHAMBERLAIN: A girl. Dressed as a boy. Is ... nothing reliable these days? (cont.)

(On to Page 13)

(On 3- shot 19)

Let CHAMBERLAIN
move U/S, then
turn back.

(CHAMBERLAIN GOES
TO THE DOOR
MISERABLY.

SUDDENLY HE
STIFFENS AND
TURNS)

20. 2 A (16)
MCS DOCTOR

CHAMBERLAIN: (cont) The dresses!
Silks and satins ... Where is
the money to come from? /

DOCTOR WHO: The household purse.

21. 3 A (35)
3-shot, let
CHAMBERLAIN go.

(HE SMILES
WICKEDLY. /

THE CHAMBERLAIN
OPENS HIS MOUTH
TO PROTEST AND
THEN EXITS,
DEJECTEDLY)

VICKI: Thank goodness for that!
I didn't really see myself as
a strutting peacock.

DOCTOR WHO: Yes, in one way it
hasn't turned out too badly.

VICKI: What do you mean, in
one way?

As DOCTOR/VICKI
move U/S - push in
to M.2-shot.

DOCTOR WHO: Well, you'll be
much safer under Joanna's wing.

VICKI: I'll still see you,
won't I?

DOCTOR WHO: Of course you will.

VICKI: I mean, Barbara's gone
and then Ian.

(On 3 - shot 21)

DOCTOR: Only temporarily ...

VICKI: You wouldn't go off and leave me, would you?

DOCTOR: What a thing to say!

VICKI: Your ship's the only home I have now. I couldn't bear it if ...

DOCTOR: Now, now ... what's all this?

VICKI: When you said, a good thing in one way, I thought ... well, I thought you meant I was ... a sort of problem and ...

Push in on
DOCTOR

DOCTOR: You know me better than that, surely? No, my reservation was that I may get entangled in Court intrigue. And that can be very dangerous. Very dangerous indeed.

RUN
MUSIC
TAPE

22. 4 B (24)

(BOOMS C2 & A2)

MLS door opens.
BARBARA/HAROUN enter. Crab HAROUN R. past f/g column, BARBARA following & push in.

5. INT. ROOM IN HAROUN'S HOUSE. NIGHT

(HAROUN ENTERS,
LOOKS AROUND THE
ROOM & BECKONS.

BARBARA ENTERS)

HAROUN: (WHISPERING) Safiya!
Safiya!

Crab R. & Pan L.
to include SAFIYA
U/S in deep 3-shot.

(A FIGURE EMERGES FROM
THE DARKNESS & RUNS
TO HAROUN)

23. 1 B (24) (ON JOINING)
M.3-shot.

SAFIYA: Father, I have been so frightened.

(SHE SEES BARBARA)

MUSIC
OUT

HAROUN: (TO BARBARA) My poor house is yours. This is my daughter Safiya. (TO SAFIYA) Treat as you would your closest cousin. See to some food.

24. 4 C (24) (ON MOVE)

Pillar L. Let HAROUN enter L. & Pan him R. Crabbing as he moves to window.
(1 next)

(SAFIYA DISAPPEARS RAPIDLY)

(On 4 - shot 24)

Let BARBARA rejoin
L. for 2-shot.

HAROUN: The soldiers of El Akir were the searchers in the streets. You must hide here until a quieter time.

BARBARA: I don't want to endanger you ...

HAROUN: I am in constant danger. I have sworn to kill the Emir.

BARBARA: El Akir?

25. 1 B (35) (ON MOVE)

ML2-shot. Let
HAROUN moves D/S
to pillar R.
Push in on CS
HAROUN f/g L.
BARBARA b/g. R.

Let BARBARA join him.

HAROUN: Yes, that vile and evil man. Last year my fine house was a happy place. A gentle wife, a son who honoured and obeyed me and two daughters who adorned whatever place they visited. Then El Akir came to Lydda, and imposed his will. He desired my eldest daughter, Maimuna, but I refused him.

BARBARA: And he took her?

HAROUN: Yes, when Safiya and I were away he came and burned my house and stole my lands. My wife and son were put to the sword.

Pan HAROUN L,
losing BARBARA

Let BARBARA enter
R. for 2-shot.

BARBARA: Then why do you stay in Lydda?

26. 4 C (9) (TURN)

MCS HAROUN

HAROUN: I live for one thing. The death of El Akir (PAUSE). Now I shall go out and see if the way is clear for your escape.

27. 1 B (35) (ON BREAK U/S)
2-shot A/B.

BARBARA: No, please. I feel I am just making things worse for you ...

HAROUN: Rest here quietly. I shall not be long.

(HE STARTS TO MOVE.
HE RETURNS TO BARBARA &
LEANS OVER HER, TAKING
OUT HIS KNIFE)

28. 4 C (9)

MCS HAROUN

If danger threatens Safiya will hide you. But if the soldiers persist in their search and you think they will find you ... (cont)

RUN
MUSIC
TAPE

MUSIC
OUT

(On 4 - shot 28)

(HAROUN OFFERS THE
KNIFE TO BARBARA)

29. 1 B (16) HAROUN: (cont) Take this. Use
CS Knife. it. /
Whip tilt to
CS BARBARA

BARBARA: (IN HORROR) Kill
her? ...

HAROUN: Yes, and then your-
self ...

30. 4 C (9) BARBARA: No! /
CS HAROUN

31. 1 B (16) HAROUN: You must ... /
CS BARBARA

32. 4 C (9) BARBARA: No, life - any sort
CS HAROUN of life is better than this
way ... /

HAROUN: You do not know El Akir.

BARBARA: It's no good. I
couldn't do it. I couldn't.

33. 1 B (24) HAROUN: You would not let them
M.2-shot. take Safiya? /
Let HAROUN go U/S
holding BARBARA
f/g R. BARBARA: No, of course not ...

HAROUN: I'll leave the knife.

34. 4 C (24) (ON MOVE) (HAROUN GOES.) /
MS BARBARA

BARBARA HOLDS
THE KNIFE AND
LOOKS AT IT,
LYING IN THE
PALM OF HER
HAND.

(On 4 - shot 34)

Let SAFIYA enter
behind BARBARA for
M.2-shot.

SAFIYA ENTERS THE ROOM
WITH A BOWL OF FOOD AND
TWO PLATTERS)

SAFIYA: Where has my father
gone?

BARBARA: Oh, hullo. Erm ...
He went out to ... to see if
the soldiers had gone.

SAFIYA: More likely to ask more
questions of our neighbours.

BARBARA: Questions? I don't
understand?

(SAFIYA LAYS OUT THE
PLATTERS & STARTS TO
SPOON FOOD INTO THEM)

Tilt with SAFIYA
as she lays table,
losing BARBARA.
Let SAFIYA rise and
rejoin BARBARA

SAFIYA: My mother, brother and
my sister Maimuna disappeared
last year ... My father searches
everywhere for them. We live
in hope that they will return
one day.

BARBARA: (SOFTLY) You don't
know ...

SAFIYA: (HEARING HER) Where
they are? No, it is a strange
mystery. They've gone away and
we must simply wait until they
return. It is the Will of Allah.
Will you eat?

(SAFIYA SEES KNIFE)

My father's knife.

35. 1 B (9)
MCS SAFIYA

BARBARA: Oh, your father left
it here./

SAFIYA: How strange. He never
goes without it.

RECORDING BREAK (A)

1 TO POS.A - ARCHWAY
2 TO POS.C - ROOM IN
RICHARD'S PALACE
3 TO POS.B - ROOM IN
RICHARD'S PALACE
4 TO POS.A - ARCHWAY

BOOM A to A3 - ARCHWAY
BOOM B TO B2 - SALADIN'S
PALACE
BOOM C TO C3 - ROOM IN
RICHARD'S PALACE

SET IN ALLEY BACKING

36. 1 A (35) (BOOM A3)
 MS HAROUN
 enters L
 & backs down
 alley.

6. EXT. ARCHWAY. NIGHT.

RUN
 MUSIC
 TAPE

(HAROUN APPEARS
 IN SHOT, BACKING
 AWAY.

THE SOUND OF
 CONVERSATION AND
 LAUGHTER ECHOES
 FROM THE DIRECTION
 HAROUN HAS COME
 FROM.

BEHIND HAROUN,
 THROUGH THE
 ARCHWAY, A GUARD
 SUDDENLY APPEARS.
 HE SEES HAROUN
 JUST AS HAROUN
 TURNS. /

37. 4 D (24)
 MS HAROUN
 reaches for dagger

HAROUN'S HAND
 IMMEDIATELY PLUNGES
 DOWN TO WHERE HIS
 KNIFE IS NORMALLY
 KEPT. /

38. 1 A (35)
 M.2-shot HAROUN
 falls. Let EL AKIR
 enter for 2-shot
 with GUARD. Tilt
 down as they kneel.

THE GUARD CLOSES
 WITH HAROUN AND
 KNOCKS HIM OUT.

EL AKIR STRIDES
 INTO SHOT)

EL AKIR: Who's this?

GUARD: I do not know, my lord.
 He was going to slay me ...

EL AKIR: I seem to know that
 face.

MUSIC
 OUT

(On 1 - shot 38)

(EL AKIR BENDS
AND TWISTS
HAROUN'S FACE
INTO THE LIGHT
OF A FLICKERING
TORCH) /

39. 4 D (16)
C.2-shot fav. GUARD

GUARD: You cannot, my Lord.
He is a poor man of the town,
little more than a beggar. He
lives in the Northern quarter.

EL AKIR:

(EL AKIR IS
SUDDENLY THOUGHTFUL)

Have you searched there?

GUARD: A little, my lord. A
den of thieves and beggars,
not wise to venture into such
a place of squalor. /

40. 1 A (24)
2-shot. Let them
rise. Push in on
EL AKIR

EL AKIR:
The runaway could find a host
of allies in the Northern quarter,
each individual as desperate
as herself. Take what men you
need and find her!!! /

41. 3 B (35)

(On to page 24)

(On 3 - shot 41)

(BOOM C3)

7. INT. ROOM IN RICHARD'S PALACE.
JAFFA.

Deep LS GROUP.
LEICESTER f/g L.
KNIGHTS R. with
DOCTOR/RICHARD
b/g C.

(RICHARD, THE DOCTOR
AND A TOUGH, SMALL
BUT ACTIVE MAN IN
HIS FORTIES - THE
EARL OF LEICESTER,
ARE PRESENT)

(1 TO PCS.C -
SALADIN'S PALACE)
(4 TO POS.E -
SALADIN'S PALACE)

RICHARD: ... and when Sir Ian
is with us once again, he'll
bring your lady and Sir William
des Preaux in addition to the
answer to my several letters.

Slowly push in
until shot is
framed by the back
of LEICESTER'S head
L. & KNIGHT'S head R.

LEICESTER: Tell me your plan,
sire. A new demand of Saladin
... a battle planned ... a
victory like Arsuf?

RICHARD: Not this time, Leicester,
no I've had another thought. To
give my sister's hand in marriage
to Saphadin, brother of the
Sultan and so make an end to
this war.

DOCTOR WHO: I'm glad you're
thinking in terms of peace,
sire ...

The Princess to marry
LEICESTER: Saphadin!
... My lord, I beg you to
explain ...

RICHARD: I do not feel obliged
to explain to anyone. I thought
my words were plain enough,
Leicester.

(On 3 - shot 41)

DOCTOR: And your scheme a good one. If the Princess will agree.

RICHARD: Joanna knows nothing of this yet.

42. 2 C (16)
MS RICHARD

DOCTOR: Will she agree? /

RICHARD: You should say, how can she refuse. To stem the blood, bind up the wounds and give a host of men lives and futures. Now there's a marriage contract that puts sacrifice to shame and makes a Saint of any woman. /

43. 3 B (35)
GROUP A/B.

LEICESTER: With all the strength at my command, I urge you, sire; abandon this pretence of peace ...

Elevate as
DOCTOR advances
D/S to LEICESTER

44. 2 C (16)
MCS LEICESTER

DOCTOR: Pretence! Here's an opportunity to save the lives of men and all you can do is turn it down without any proper thought. What do you think you're doing? /

(On to Page 26)

(3 next)

(On 2 - shot 44)

- LEICESTER: I speak as a soldier! Why are we here, sire, in this foreign land, if not to fight! The Devil's horde, Saracen and Turk, possess Jerusalem and we won't wrest it from them with honeyed words, /
45. 3 B (35)
3-shot fav. DOCTOR,
holding RICHARD b/e
- DOCTOR WHO: With swords, I suppose! /
46. 2 C (16)
MCS LEICESTER
- LEICESTER: Aye, with swords - and lances, or the axe! /
47. 3 B (35)
3-shot A/B.
Pull back as
LEICESTER circles
DOCTOR & moves
U/S.
- DOCTOR WHO: You stupid butcher! Don't you know anything else but killing?
- LEICESTER: Oh, you're a man for talk, I can see that. You like a table and a ring of men, a parley here, arrangements there ... but when you men of eloquence have stunned each other with your words ... we ... we the soldiers have to face it out. And some half-started morning while you speakers lie abed, armies settle everything ... giving sweat and sinew, bodies aye and life itself. /
48. 2 C (16) (TURN)
MCS DOCTOR
- DOCTOR WHO: I admire bravery, sir - and loyalty. You have both of these. Unfortunately, you have no brains at all. I despise fools ... /
49. 3 B (35)
3-shot A/B.
- LEICESTER: A fool can match a coward any day!

Let RICHARD advance (HIS HAND GOES
TO HIS BELT, TO
AN ORNAMENTAL
DAGGER)

RICHARD: Enough of this.
Do you dare to
flourish arms before your King?
(cont ...)

(On 3 - shot 49)

(LEICESTER STARES
AT RICHARD AND
THEN BOWS)

Push in on
MCS RICHARD
losing others.

RICHARD: (cont) Knew this,
my Lord of Leicester, that we shall
not be "advised" - we have
decided on a pact with Saladin
... If that
fails - a trial of arms. But
we have set our mind and heart
upon this marriage of our sister
with Saladin's brother. It shall
go forward!

RUN
MUSIC
TAPE

50. 1 C (9)

(BOOM B2)

CS Scroll
being read,
then folded.

8. INT. CHAMBER IN SALADIN'S PALACE.
RAMLAH.

(SALADIN SITS WITH
A PARCHMENT IN
HIS HAND, AND
SURROUNDING HIS
FEET ARE OTHER
ROLLS OF PARCH-
MENTS, WRITINGS
AND MAPS. HIS
HAND IS TO HIS
CHIN. HE LOOKS
AT THE PARCHMENT
IN HIS HAND AGAIN
AND SMILES.

MUSIC
OUT

INCLUDE SAPHADIN
IN SHOT NOW, WAIT-
ING FOR HIS BROTHER
TO SPEAK) /

51. 4 E (16)

MCS SAPHADIN.
Pan to CS. SALADIN
in profile.

SAPHADIN: Why do you smile,
brother? Is it a trap?

(On 4 - shot 51)

SALADIN: No, the English King writes sincerely. (LAUGHS)
It is so guileless it can only be genuine ...

SAPHADIN: Think seriously about it. Alliance with Joanna would give me title to much land, power over far-off countries ... a glittering empire, brother ...

52. 1 C (35) (TURN)
2-shot SALADIN
b/g L.
SAPHADIN moves into f/g R.

SALADIN: (SADLY) I did not know you were so ambitious. /

SAPHADIN: (UNEASILY) I would be the name ... yours would be the voice.

SALADIN: Ah ...

SAPHADIN: Of course.

SALADIN: As you say ... of course.

(SALADIN LOOKS
AT HIS BROTHER
STEADILY.

SUDDENLY HE
SMILES)

Do not look so troubled. I will humour you and let this proposition go ahead.

(SAPHADIN TURNS
AWAY. HIS FACE
BETRAYS A SUDDEN
GLEAM OF TRIUMPH.

SALADIN GETS UP
AND STAND AT HIS
SHOULDER)

(WITH QUIET FORCE) But listen to me well!
... (cont ...)

(On 1 - shot 52)

SALADIN: War is a mixture of many things. How long is the march? How short the battle? Think, brother. How does this marriage proposition help us win our future battles.

Let SALADIN R. &
come f/wd. to
SAPHADIN

SAPHADIN: You do not mean to think of this alliance seriously?

SALADIN: If you can marry with this sister of the English King - then do it and I'll help you to it. Go - write an answer. Say the idea pleases both of us. /

53. 4 E (16) (TURN)
MCS SAPHADIN

SAPHADIN: But yet you doubt it? /

54. 1 G (35)
2-shot fav. SALADIN

Pull back as
SALADIN moves f/w,
holding SAPHADIN
b/g R.

SALADIN: Have England, France and all the rest come here to cheer a man and woman and a lovematch? No, this is a last appeal for peace from a weary man. So you write your letter - and I'll alert the armies. Then on either day - the day of blissful union or the day of awful battle - we will be prepared.

SAPHADIN moves
Up to SALADIN

SAPHADIN: You are wise. I was wrong to doubt you.

SALADIN: Always keep on hand tensed and ready while the other is relaxed and friendly.

SAPHADIN: The knight, Sir Ian of Jaffa who brought a plea for the release of Sir William ...

(On to Page 30)

(On 1 - shot 54)

SALADIN: Sir William I cannot release. Not yet. But write that he is well cared for. As for the other, Sir Ian, he begged that I allow him to go searching for the lady Barbara. The brave deserve their favours. Go, my brother - write your letter.

(HE HANDS RICHARD'S LETTER TO SAPHADIN)

Let SAPHADIN move, This sincerity deserves out honest retire U/S & out R. dealings.

(SAPHADIN EXITS)

Let caution ... yes caution demands ... insists my armies are prepared and ready.

FADE OUT

RUN
MUSIC
TAPE

MUSIC
OUT

RECORDING BREAK (B)

1 TO POS.D - HAROUN'S HOUSE	BOOM A TO A2 - HAROUN'S HOUSE
2 TO POS.D - HAROUN'S HOUSE	BOOM B TO B2X- HIDING PLACE
3 TO POS.C - HAROUN'S HOUSE	HAROUN'S HOUSE
4 TO PRE-POS.C - HAROUN'S HOUSE	BOOM C TO C2 - HAROUN'S HOUSE

(2 CABLED FRONT OF BOOMS C2 & A2)

FADE UP

55. 2 D (24)	(BOOMS C2 & A2)
MS BARBARA at window. Pull back to 2-shot with SAFIYA L. at pillar.	9. INT. ROOM IN HAROUN'S HOUSE. NIGHT. (OUTSIDE MAY BE HEARD AN OCCASIONAL SHOUT AND A BURST OF LAUGHTER, THE BANGING ON DOORS.)

BARBARA: They're getting nearer. Where's your hiding place?

Grab them behind pillar & take them to door of hiding place (ending on POS.E) (SAFIYA GETS UP, TAKES BARBARA'S HAND & LEADS HER)

56. 3 C (24)	(BOOM B2X)
Low angle 2-shot. As they enter, pull back to see box.	

(2 next)

(On 3 - shot 56)

LIKE A DOOR.
INSIDE IS A SMALL,
BOX LIKE LITTLE
ROOM, WITH A BLANKET,
AND A SMALL STOOL ...
LITTLE ROOM FOR ANY-
THING ELSE.

57. 2 E (24)

(BOOMA C2; A2)

MS SAFIYA re-enters.
Pan her R. to table,
see her pick up knife
and pan her back to
hiding place.

SAFIYA SUDDENLY RUNS
BACK INTO THE BODY
OF THE ROOM, SNATCHES
UP THE KNIFE AND RUNS
BACK)

58. 3 C (24)

2-shot.

/ (BOOM B2X)

(SAFIYA HANDS HER
THE KNIFE)

SAFIYA: In case we have to
defend ourselves.

(BARBARA STARES
AT HER.

ANOTHER SHOUT
ECHOES OUTSIDE,
NEARER THIS TIME.

SAFIYA PULLS
BARBARA INTO
THE HIDING PLACE.

WE SEE HER PULL
ON A ROPE AND THE
DOOR CLOSES IN ON
THEM.

THERE IS THE SOUND
OF RUNNING FEET AND
THEN A HAMMERING ON
THE DOOR. /

(BOOMS C2: A2)

59. 2 E (24)

Low angle MLS
door opens to
reveal GUARD.
Let him come f/wd.
into MS.

THE DOOR BURSTS IN-
WARDS AND THE GUARD
WE SAW EARLIER,
TALKING WITH EL AKIR,
STANDS LOOKING INTO
THE ROOM, HIS SWORD
AT THE READY, HELD
LOOSELY IN HIS HAND)

60. 3 C (16)

C.2-shot
BARBARA/SAFIYA

(BOOM B2X)

(On 3 - shot 60)

10. INT. THE HIDING PLACE.

(SAFIYA HOLDING
BARBARA'S HAND
TIGHTLY.

SUCH LIGHT AS
THERE IS, FILTERS
IN FROM A CRACK
WHERE THE DOOR,
BUILT BY HAROUN,
DOES NOT QUITE
MEET THE WALL)

61. 2 E (24) (BOOMS C2; A2)

Back to camera
shot. GUARD
moves U/S to
make 2-shot
with 2nd GUARD

11. INT. ROOM IN HAROUN'S HOUSE.

(THE GUARD POKES
ABOUT IN THE ROOM,
USING HIS SWORD TO
SET ASIDE CURTAINS,
AND PIERCE AT
CUSHIONS.

ANOTHER GUARD
COMES INTO THE
ROOM AND STANDS
LOOKING AT FIRST
GUARD)

Let 2nd GUARD go out
L.

FIRST GUARD: Nothing here.
(cont ...) Look out there.

62. 1 D (24)

MS GUARD enters.
Depress to chapatis.
Let GUARD lift one &
tilt up as he crams
it into his mouth.
Let him go out.

(THEY BOTH START
TO MOVE AND THEN
THE FIRST GUARD
SEES THE TWO
BOWLS ON THE TABLE,

63. 2 E (24)

MS GUARD. Let
other enter L. for
M.2-shot. Then let
him leave R.
(4 next)

FIRST GUARD: Anything?
(2nd GUARD SHAKES HEAD)

(On 2 - shot 63)

THE ONE A
SERVING BOWL,
THE OTHER SAFIYA'S
EATING DISH.
BARBARA'S DISH IS
ON THE FLOOR, OUT
OF SIGHT FOR THE
MOMENT)

FIRST GUARD: (cont) Wait!

64. 4 C (16)

MCS bowls on table.
As GUARD picks one
up, pull back to
2-shot.

(HE LAYS HIS SWORD
ON THE TABLE AND
PUTS HIS HANDS
AROUND THE BIGGER
BOWL, THE SERVING
ONE)

65. 3 C (16)

Still warm. /

C.2-shot BARBARA/
SAFIYA

(HE LOOKS AROUND
THE ROOM) /

66. 4 C (16)

2-shot A/B.
Let 2nd GUARD move
out L.
1st GUARD moves
f/wd.

No window, no other door.
on the rooftop.

Look

(THE OTHER GUARD
NODS AND GOES
OUT.

FIRST GUARD
STANDS LOOKING
AROUND THE ROOM)

67. 3 C (24)

Low angle C.2-shot.

(On to page 35)

(2 next)

(On 3 - shot 67)

(BOOM B2X)

12. INT. THE HIDING PLACE.

(AS CLOSE AS
POSSIBLE ON
THE TWO HEADS
OF BARBARA AND
SAFIYA, SO THAT
SAFIYA'S WHISPER
IS REALLY LOW)

SAFIYA: They'll find us. Oh,
poor father. Poor father ...

Push in on dagger
and pan to BARBARA as
she moves it L.

(BARBARA HUDDLES
SAFIYA NEARER
TO HER, STRUCK
WITH THE YOUNG
GIRL'S THOUGHTS
OF SOMEONE ELSE
AT A TIME OF
PERSONAL DANGER.

AS BARBARA MOVES
HER HAND TO PRESS
SAFIYA MORE CLOSELY
TO HER, SHE SEES
AND REALISES SHE
IS HOLDING THE
DAGGER QUITE NEAR
TO SAFIYA'S HEAD.

BARBARA STARES
AT THE DAGGER
ALMOST IN HORROR)

RUN
MUSIC
TAPE

MIX

68. 2 E (16)

(BOOMS C2; A2)

MCS 1st
GUARD

13. INT. ROOM IN HAROUN'S HOUSE.

MUSIC
OUT

69. 4 C (24) (HEAD TURN)

MS 1st GUARD.
2nd GUARD enters L.
for 2-shot.
(3 next)

(On 4 - shot 69)

(SECOND GUARD
RETURNS BRUSHING
DUST FROM HIS
CLOTHES AND
HANDS)

FIRST GUARD: Nothing? Then
someone is here - somewhere.
Search every corner ... no, wait
... I have a better plan. Bring
torches
We'll smoke th. out or
watch a burning funeral.

Let 2nd GUARD go
out R. Hold on
1st GUARD who
moves D/S

(SECOND GUARD
GRINS AND GOES
OUT)

70. 3 C (24) (BOOM B2X)

MCS BARBARA. 14. INT. THE HIDING PLACE.
Pull back
& depress to
include SAFIYA

BARBARA: Cover yourself with
the blanket. Huddle in the
corner.

SAFIYA: Why?

BARBARA: Don't argue. Do it.
And ... take this ...

(SHE WRAPS SAFIYA
UP IN THE BLANKET
AS WELL AS SHE
CAN TO MAKE IT
LOOK LIKE A BUNDLE
OF BLANKET THROWN
LOOSELY IN A CORNER.

BARBARA PRESSES
THE KNIFE INTO
SAFIYA'S HAND.
THEN SHE PULLS
ON THE ROPE AND
THE DOOR STARTS
TO OPEN)

71. 4 C (24)

MCS BARBARA emerges.
Pull back to CS GUARD
R. of frame. - 36 -
Let BARBARA move L.
(2 next)

(On 4 - shot 71)

(BOOMS C2; A2)

15. INT. ROOM IN HAROUN'S HOUSE.

MAKEUP APPLY TEARS TO SAFIYA

(SECOND GUARD
CAN BE HEARD
CLIMBING THE
STAIRS OUTSIDE.

FIRST GUARD HAS
HIS BACK TO THE
SECRET DOOR AS
BARBARA COMES
OUT. /

72. 2 E (35)

MS BARBARA.
Crab her R. to
2-shot with GUARD.
As he moves, pan
her L. & crab R.
to make 2-shot with
other GUARD at door.

BARBARA CLOSES
THE DOOR JUST
AS THE SECOND
GUARD ENTERS
THE ROOM.

HE SEES HER
IMMEDIATELY AND
HIS EXPRESSION
MAKES THE FIRST
GUARD WHEEL
AROUND)

73. 4 C (24)

2nd GUARD: Ahhh! Look! /

2-shot BARBARA/
GUARD.
Let other GUARD
enter L. for
3-shot.

FIRST GUARD: Where did you come
from?

BARBARA: I was hiding here.
In the shadows.

(SHE ADVANCES INTO
THE ROOM, STANDING
SOMEWHERE NEAR
WHERE SHE WAS
SITTING BEFORE.

HER OWN FEEDING
BOWL IS NOW NEAR
HER FEET)

(On 4 - shot 73)

- 38 -

STANDBY T.K.25

FIRST GUARD: Who hid you in
this place?

BARBARA: No-one. Oh, what does
it matter. You've found me and
that's what you wanted, isn't it?

FIRST GUARD: And when I take you
and you're on your knees before
my master ...

(HE TAKES HER WRIST CRUELLY)

... your defiant voice will
change to screams for pity. Or
for death./

74. 2 E (24)
L.3-shot. They
exit through door.

RUN T.K.25

75. 3 C (16) (BOOM B2X)
MCS SAFIYA

16. INT. HIDING PLACE

MIX TO T.K.25 (S.O.F)

T/Cine Seq.2 (1'09")
Ian asleep under tree.
Turkish Bandit takes
his sword. He wakes up,
they fight. Then he
is hit on the head &
knocked out.

FADE OUT T.K.25

RECORDING BREAK (C)

1 TO POS.E - CORRIDOR, RICHARD'S PALACE
2 TO POS.F - ROOM, RICHARD'S PALACE
3 TO POS.D - ROOM, RICHARD'S PALACE
4 TO POS.F - ROBIN ROOM

BOOM A TO A4 - ROBIN ROOM
BOOM B TO B3 - ROOM, RICHARD'S
PALACE
BOOM C TO C4 - ROOM, RICHARD'S
PALACE

(BOOM B3)

FADE UP

76. 2 F (35)

(BOOM B3)

MS DOOR with

2 KNIGHTS &

2 LADIES.

DOCTOR & VICKI

enter.

Pull back to

4-shot with

LEICESTER & JOANNA R.

17.

INT.

ROOM IN RICHARD'S PALACE.

JAFFA.

(DOCTOR WHO ENTERS
PROUDLY WITH
VICKI ON HIS ARM,
HER HAND RESTING
LIGHTLY UPON IT.

IT IS A MOST REGAL
ENTRANCE.

VICKI IS NOW
DRESSED BEAUTIFULLY
AND BOTH OF THEM
WALK WITH DIGNITY
AND GRACE.

THE EARL OF LEICESTER
TURNS AWAY.

JOANNA, WATCHES THIS
ENTRANCE AND ACK-
NOWLEDGES THE BOWS
THEY MAKE)

JOANNA: Sweet child, you look
so innocent I have nothing but
love for you.

VICKI: You've been so kind to
me ...

DOCTOR WHO:

We're both most grateful for your
interest.

JOANNA: You shall stay by my
side and be my close companion.
(cont ...)

(3 next)

- 40 -

(On 2 - shot 76)

JOANNA: (cont) Your name is not Victor now?

77. 3 D (24)

M.2-shot LEICESTER/
JOANNA

VICKI: No. It's really Vicki.

JOANNA: I do not know it. Is it a Venetian name? It does not matter. The eye should have contentment where it rests, do you not agree my Lord of Leicester? Is she not beautiful?

LEICESTER: Indeed, madam. A Rose of England in this foreign land.

Let LEICESTER go
out U/S.

(HE NODS COLDLY
TO THE DOCTOR
AND MOVES
SLIGHTLY AWAY,
BUT NOT OUT OF
EAR-SHOT.

JOANNA LEANS
FORWARD SLIGHTLY
TO THE DOCTOR)

Pull back as
JOANNA moves into
3-shot with DOCTOR/
VICKI

JOANNA: Do you have news for me?

DOCTOR WHO: No, your highness. I'm afraid not.

JOANNA: But you were with my brother? Did he tell you nothing of his plans?

DOCTOR WHO: He said he wished to speak to you himself.

JOANNA: I thought I had your friendship.

You have, your Highness, but

DOCTOR WHO: / The king spoke to me in confidence. I mustn't steal his thunder. (cont ...)

Crab R. with JOANNA,
losing DOCTOR/VICKI
& Pan her to LEICESTER.

- 40 -

(2 next)

(On 3 - shot 77)

(JOANNA LOOKS
COLDLY AT THE
DOCTOR AND
MOVES AWAY,
NEARER TO
LEICESTER. /

78. 2 G (35)

M.2-shot VICKI/
DOCTOR move f/wd.
Pull back to bring
in column L, keeping
door in b/g.

ANGLE ON DOCTOR
WHO AND VICKI)

DOCTOR WHO: (cont) Yes, I was
afraid of this.

VICKI: Can't you tell her?

DOCTOR WHO: That she's to be
married? No, my dear.

VICKI: Can't you hint a bit or
something. She's furious. We
can't afford to make an enemy.

DOCTOR WHO: I can't upset the
King either. Oh, this intrigue.
I know it. Nothing but trouble.
And here's the King!

79. 3 D (35)

Deep 3-shot,
RICHARD f/g L,
LEICESTER/JOANNA
b/g R.

(RICHARD MAY BE
SEEN APPROACHING. /

ANGLE ON JOANNA
AND LEICESTER.

WE DO NOT HEAR
LEICESTER SPEAK,
BUT JOANNA'S FACE
BETRAYS THE KNOW-
LEDGE SHE HAS
JUST LEARNED)

JOANNA: I would speak with my
brother.

Push in as
JOANNA comes D/S
to RICHARD

RICHARD: Oh? ... the dog?

(JOANNA, LIKE A
VIRAGO SWEEPS
ACROSS TO RICHARD)

(On 3 - shot 79)

JOANNA: What's this I hear?
I can't believe it's true.
Marriage with that heathenish man?
That infidel!

RICHARD: I'll give the reasons
for it ...

RICHARD: It is expedient ...

JOANNA: This unconsulted partner
has no wish to marry! I am no
sack of flour to be given in
exchange.

RICHARD: The decision has been
made ...

80. 2 G (9) JOANNA: Not by me and never
MCS RICHARD would be!

RICHARD: Joanna, please consider
this. The war is full of weary,
wounded men. This marriage wants
a little thought by you, that's
all, and then you'll see the right
of it.

81. 3 D (24)
M.2-shot fav.
JOANNA

JOANNA: And how would you have
me go to Saphadin?
Bathed
in oriental perfume, I suppose,
suppliant, tender and affectionate.
Soft eyed and trembling, eager
with a thousand words of compli-
ment and love. I like a different
way, to meet the man I am to wed,

Push in to
MC.2-shot.

RICHARD: If it's a meeting you
want ...

(On 3 - shot 81)

82. 2 G (35) JOANNA: I do not want. I will not have it.

ML. 2-shot RICHARD/
JOANNA. Let
JOANNA go out of
door U/S.
RICHARD & OTHERS
following.

83. 1 E (35) (ON MOVE)

Low angle LS 17A. INT. CORRIDOR. NIGHT
corridor. JOANNA
storms through
followed by RICHARD

84. 4 F (24) (ON MOVE)

(BOOM AL)

MLS JOANNA
entering &
moving D/S to
table. RICHARD
joins her - keep
crowd in b/g.
Push in to M.
2-shot.

17B. INT. ROBIN ROOM. NIGHT

RICHARD: (TO PEOPLE AT
DOOR) Get out!
Get out! I urge you to
accept, Joanna.

STRIKE COLUMN IN PALACE ROOM FAST
--

JOANNA: No.

RICHARD: Joanna, let me entreat
you ...

JOANNA: No.

RICHARD: Very well. I am the
King. We command you.

JOANNA: You cannot command this
of me.

85. 1 E (9) (ON HEAD TURN) RICHARD: Cannot!
CS JOANNA

JOANNA: No. There is a higher
authority than yours to which
I answer.

86. 4 F (24)
2-shot as before

RICHARD: I am the King. Where
is there any man who has more
power over his subjects?

87. 1 E (9)
CS JOANNA

JOANNA: In Rome. His Eminence,
(cont.)

(2 next)

(On 1 - shot 87)

JOANNA: (cont.) the Pope will
not allow my marriage to that
infidel. (SHE STORMS OUT)

88. 2 G (35) RICHARD: Joanna!! / (BOOM B3)
LS JOANNA Comes
through door & D/S 17C. INT. ROOM IN PALACE. NIGHT
to camera.
Hold RICHARD B/G L. RICHARD: You defy me with the
Pope!! / (BOOM A TO A5 -
89. 3 D (16) (TURN) EL AKIR'S PALACE)
MCS JOANNA
(1 TO PRE-1F POS. - EL AKIR'S PALACE)
(4 TO POS. G - EL AKIR'S PALACE, VERY FAST)
JOANNA: No! You defy the
world with your politics! The
world we know, at least!
The reason you and all your
armies are here is the reason
on my side. You are here to
fight these dogs. Defeat them.
Marry me to them and you make
a pact with the Devil.
90. 2 G (35) Force me to it and I'll turn
2-shot RICHARD/ the world we know into your
JOANNA with enemy.
LEICESTER rear.
(RICHARD GOES TO SLAP
91. 3 D (16) HER FACE) /
MCS JOANNA reaction.
92. 2 G (35)
2-shot JOANNA goes
out U/S.
93. 3 D (16) (ON HEAD CIRCLING MOVEMENT) /
MCS RICHARD (JOANNA SWEEPS OUT)
94. 2 G (35) /
MS RICHARD &
LEICESTER.
Pull back to include
VICKI/DOCTOR R.

(On to Page 44)

(3 next)

(On 2 - shot 94)

RICHARD: This ill timed news!
I could have brought it to her
slowly. Who gave away my plan?

(HE SUDDENLY DARTS
A LOOK AT DOCTOR
WHO, WHO IS
ALARMED AT THE
WAY THE SITUATION
IS DEVELOPING.

HE SHAKES HIS
HEAD SLIGHTLY
AND THEN LOOKS
AT LEICESTER.

LEICESTER IS
GRINNING AT HIM)

DOCTOR WHO: Your Majesty, you
must believe that I ...

95. 3 D (9) RICHARD: You are not welcome
CS DOCTOR in our sight! RUN
MUSIC TAPE

(C.U. DOCTOR WHO
AND VICKI)

MIX

96. 4 G (35) (ON THE MOVE) (FISHING ROD)
Tracking shot
of 2 GUARDS
along corridor 18. INT. CORRIDOR IN EL AKIR'S
ending up with PALACE.
pan L. on to
EL AKIR C. b/g. MUSIC OUT

(AS LONG A
CORRIDOR AS
IS POSSIBLE.
AT THE END OF
IT, EL AKIR SITS
ASTRIDE A CHAIR,
CASUALLY.

CAMERA TRACKS
TOWARDS HIM.

(On 4 - shot 96)

FIRST GUARD WALKS
SLIGHTLY AHEAD OF
THE CAMERA, IN
SHOT.

BARBARA AND SECOND
GUARD MUST WALK
WITH THE CAMERA
BUT OUT OF SIGHT.

THE CAMERA IS,
AT THE MOMENT,
BARBARA.

AS THE CAMERA
NEARS EL AKIR,
WE SEE INTEREST
DEVELOP, HIS EYES
GLISTEN.

THE CAMERA STOPS
ITS TRAVELLING.

RECORDING PAUSE - KEEP TAPE RUNNING		BOOM A TO A5
1 TO POS.F.	NEW ANGLE SHOWS	
4 TO POS.H.	BARBARA, HELD BY	
3 TO POS.E - ROLLER	THE SECOND GUARD,	
	THE FIRST GUARD	
	STANDING TO ONE	
	SIDE.	

97. 4 H (16) (BOOM A5)

MS BARBARA on her
knees.

C.U. OF BARBARA,
HALF DEFIENT, HALF
AFRAID.

98. 1 F (9)

CS EL AKIR

C.U. OF EL AKIR,
WHO SUDDENLY SMILES)

EL AKIR: The only pleasure left
for you will be death. And
death is very far away.

99. 4 H (9)

CS BARBARA

(C.U. OF BARBARA)

SLIDE

Next Episode
THE WARLORDS

MIX TO

100. 3 E ROLLER CAPTION

Dr. Who
WILLIAM HARTNELL

Ian Chesterton
WILLIAM RUSSELL

F/I
CLOSING
MUSIC

Barbara Wright
JACQUELINE HILL

Vicki
MAUREEN O'BRIEN

Richard the Lionheart
JULIAN GLOVER

Saladin
BERNARD KAY

Saphadin
ROGER AVON

Joanna
JEAN MARSH

El Akir
WALTER RANDALL

Haroun
GEORGE LITTLE

Earl of Leicester
JOHN BAY

Ben Daheer
REG PRITCHARD

Chamberlain
ROBERT LANKESHEER

Safiya
PETRA MARKHAM

Turkish Bandit
DAVID BREWSTER

Saracen Warriors
ANTHONY COLBY
CHRIS KONYILS
RAYMOND NOVAK

Story Editor
DENNIS SPOONER

Title music by
RON GRAINER and
the BBC Radiophonic Workshop

Incidental music
composed and conducted by
DUDLEY SIMPSON

Designer
BARRY NEWBERY

SLIDE

Producer
VERITY LAMBERT

SLIDE

Directed by
DOUGLAS CAMFIELD
BBC tv.

FADE SOUND & VISION